

deeper and more dramatic when a tragic event is at the center of the accumulated memory.

With this premise, I have embarked on examining the metamorphosis of the post-Genocide Turkish-Armenian identity, and the locus of this investigation is the post-Genocide artistic literature. That literature is a place where the relationships between the self and the social, and the constantly changing factors that influence these relationships, are registered and represented. Literature reveals the synthesis of the relationship or the dialogue of the self with the collective past in the context of the present. It reveals the reality, the subject of my search, through art and through literature in particular, which is the most communicative medium of artistic expression. My investigation encompasses the interplay of historical memory and the changing political and psychological forces instrumental in forging that identity. It exposes the centrality of collective historical memory, in this case, the shared experience of the Genocide and its aftereffects, in all the stages of this metamorphosis.

To make this study more meaningful and to place it in the context of my previous field of research, namely, literary responses to the Genocide, a line of comparison between the dynamics of the Diasporan Armenian identity and the dynamics of the sense of Armenianness in those Genocide survivors who continued to live in Turkey is introduced where needed. In doing so, therefore, I have had to quote or paraphrase passages from my previous works, always trying to keep these references to a minimum. This literary tool, the comparative approach, will help in understanding the